



The Art Students League of New York

215 West 57th Street, New York, NY 10019 TEL: 212-247-4510 FAX: 212-541-7024
www.theartstudentsleague.org EMAIL: info@artstudentsleague.org

COSTA VAVAGIAKIS

Painting from Life, Composition, Color

Most of the following supplies may be purchased at the League's art supply store, located in the lobby.

Oil Colors:

Minimum Palette

W/N or Old Holland Flake White
Gamblin Quick Dry White
Yellow Ochre
Cadmium Lemon Yellow
Cadmium Red
Burnt Sienna
Alizarin Crimson
Cobalt Blue
Ultramarine Blue
Viridian
Raw Umber
Mars Black

Optional Additional Colors

Mussini Titanium White
Naples Yellow
Raw Sienna
Cadmium Orange
Mars Orange
Venetian Red
Indian Red
Cerulean Blue
Terre Verte
Burnt Umber

Brushes:

Assortment of filbert bristle brushes #2 through #12
Sable filberts #2, #4, #6

Medium:

Linseed Oil
Winsor & Newton Liquin Fine Detail
Winsor & Newton Liquin Light Gel
Odorless Mineral Spirits (OMS) – *Turpenoid, Gamsol, etc.*

Palette:

Palette of your choice: Prepared Wood, Disposable, Glass, etc.

Painting Surface:

Prepared canvas or panel, oil or acrylic ground

Other Materials:

Italian Painting Knives #804, #808 and #820
Palette Cups, 2 single medium or large with clip
Cotton rags
Paper towels
Knitting Needle or straight skewer
View Finder. Make one of cardboard. Make 2 "L" shapes, about 7"-8" on the leg and 1½" wide.
Use binder clips or buy View Catcher

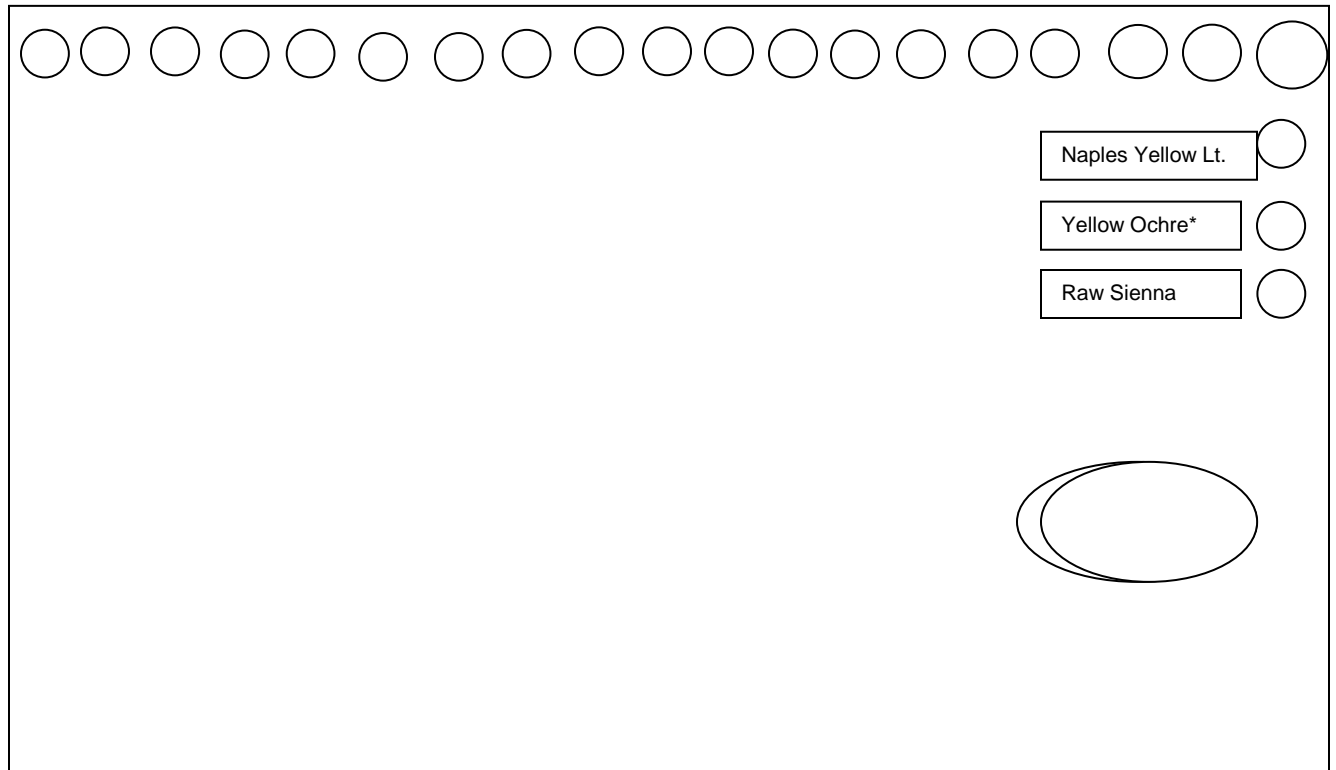


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PALETTE SETUP (See Anki in the ASL office if you need left handed version) *=Minimum Palette

Mars Black *	Raw Umber *	Burnt Umber	Viridian *	Terre Verte	Ultramarine Blue *	Cobalt Blue *	Cerulean Blue	Alizarin Crimson *	Indian Red	Venetian Red	Burnt Sienna *	Mars Orange	Cadmium Red Lt. *	Cad Orange	Cad Yellow Lemon *	Mussini White	Quick Dry White*	Flake White*
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Studio Etiquette - Vavagiakis

All students must register before the first of the month and hand in class tickets to the monitors

Cell phones and watch alarms should be turned off upon entering the classroom

There should be no talking while the models are posing. Remember, there are two poses in the room and each section should remain quiet while any model is posing.

Keep ALL noise to a minimum while models are posing. For example, eating food which may be loud, high volume on headphones and rustling of plastic bags.

Questions or concerns about pose should be directed to monitors - only monitors may adjust poses

If you are late, please wait to set up or sit until the model break. There will be a break every 20 minutes.

It is important not to discuss another student's work in the studio unless they have solicited your opinion or advice

Be aware that we adjust the temperature of the studio based on the model's needs.



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CHOOSING SIZES AND SHAPES TO PAINT ON

Here are some recommended sizes for canvases and panels:

9 x 12

11 x 14

12 x 16

14 x 18

16 x 20

18 x 24

20 x 24

22 x 28

I suggest you don't work larger than:

24 x 30

If you choose two shapes, one elongated and one more square, you will have compositional options.

TO TONE OR NOT TO TONE

What I find after many years of painting is that you don't get locked into one way of doing something. One moment a white ground is best. Another moment a toned ground works better. If you choose to tone your painting surface I would choose something close to a mid tone/hue (i.e., raw umber mixed with cerulean blue or burnt sienna mixed with ultramarine blue). Or you could tone your painting surface in a neutral warm gray (i.e., Golden Acrylic #6 Neutral Gray)

TECHNIQUES OF TONING PAINTING SURFACES (wood board, masonite, paper, or canvas)

TRANSPARENT IMPRIMATURA

Mix up a batch of neutral color. The amount of paint mixed will depend on the size of your canvas or the quantity of canvas you are planning to prepare. Taking your palette knife, scoop up some of the mixed paint and gently smear it across the canvas. Then taking a clean rag, pour some odorless turpenoid onto the rag and gently push the rag over the surface of the canvas making sure not to push too hard on the canvas. If the paint is not thinned out enough, add a little bit of the turpenoid directly to the canvas surface. The paint should thin out quickly and become very fluid. Continue to gently sweep across the canvas with your rag in circular motions paying mind to cover the white of the canvas with the tone. The final product will be a canvas that is "stained" with a wash of color. Allow it to dry and use as needed.

VIDEO HOW TO: <http://www.youtube.com/watch?v=6NS3PQV0rcA>

OPAQUE GROUND

Apply one to two coats of Golden Acrylic #6 Neutral Gray paint diluted with water should be applied to the surface with a brush. The mixture ratio is approximately two parts water to one part paint. To apply the tone, first cover the entire surface of the canvas with the mixture using a 2- or 3-inch wide brush. When the surface is completely covered make sure the paint surface is smooth by lightly dragging the brush through the paint from one edge to the other across the entire surface. The finished canvas should have a uniformly smooth gray finish. If the first coat did not cover sufficiently then a second coat of the diluted #6 Neutral Gray toning mixture should be applied. Be careful to not apply the paint too thickly because it reduces the absorbency of the canvas and it makes it harder to apply the paint evenly. I recommend starting with closer to half water, half paint and see how it spreads.